

ACTIVITIES OF AUTUMN SEASON IN THE BUSY ARTS OF DRAMA, MUSIC AND THE PHOTOPLAY

Who does love a maid of Babylon shall also... CHAPTER XII

CHAPTER XII ABOVE them, towering many feet high, was the graven image of the goddess of love of the Babylonians.

"What? A thing like that, of wood and stone?" "Tisha flashed an angry glance of defiance and resentment.

"Nay, give me the scarf. Evil would befall me were I to lose this—this token."

"Take it, and go back to the hills, I am done with thee forever!" shrieked Tisha, in rage.

"I cannot leave thee," he pleaded, coming to her. "Thou art part of me. And though thou dost rail at me now, I know full well thou dost love thy Jether."

"Tisha smiled triumphantly. What fools these men were!"

"What hast thou, my gracious Lady Ishtar, done to harm them?" she purred.

"But Jether, with a nameless dread gnawing at his heart, still hesitated.

"My father taught me that of all the sins, not one compares with worshipping an idol," he said, weakly.

"Dost thou prefer a God no man hath seen to one thy Tisha loves? Yet when I kiss thee thus, and thus," she cried, "do I not sin, for as my mother said, thou art a stranger to me. Gods, thou who hast scorned at Ishtar."

"Jether's madness was now beyond control. 'What wouldst thou, temptress?'" he whispered, hoarsely.

"I would have such proof of love that when my mother chides me, I can say to her, 'Jether does love me and is one of us.' And when I lie in bed in things unbecoming, I shall not dread the wrath of Ishtar, for thou hast sacrificed upon her."

"But Jether still hesitated. 'I do not know thy ways of offering,'" he stammered.

"With a triumphant cry of joy, Tisha acknowledged the surrender.

"Speak but after me before the altar," she cried, drawing him with her. "First of all, we throw our hair upon the flame—so."

"She threw a pinch of powder into the small, bluish flame which burned in an urn before the statue.

"The powder flared up quickly and diffused a subtle and intoxicating perfume.

"Jether took a pinch of the powder and threw it also into the flame. Then Tisha took off a golden bracelet from her arm and also the golden wrist band worn by Jether.

"And now upon the altar lay thy golden bracelet, so, as a sacrifice to the gods," directed Tisha. "And now we drink wine in



"Wilt thou, O Prince, gaze on the necklace?" asked Sadyk, the jeweler.

her honor—as she handed him a goblet and took one for herself. "Now repeat after me, my Jether, as I speak: 'Oh, Ishtar, Queen of the Heavens and the Earth, I glorify thy name.'"

"As one in a dream, Jether repeated: 'Oh, Ishtar, Queen of the Heavens and the Earth, I glorify thy name.'"

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"To be natural," declares Mr. Farnum.

"The natural!"

"And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account."

"Now drink deeply," cried Tisha, draining the goblet. Jether did likewise.

"And now comes the greater test," said Tisha. "Repeat after me. 'And I forever renounce the God of Israel.'"

"Nay, that I cannot say," faltered Jether, drawing back in terror.

"What!" taunted Tisha, sarcastically.

"One must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

"And I forever renounce the God of Israel," cried Jether, madly taking her in his arms again, just as the glare of the flames before the altar grew suddenly higher, and in the flash of light the apostate staggered back as though fearing the wrath of the one and only God whom he had outraged by his unholy sacrifice to the Babylonian goddess, all for love of a woman.

(To be continued Monday.)

"one must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

"And I forever renounce the God of Israel," cried Jether, madly taking her in his arms again, just as the glare of the flames before the altar grew suddenly higher, and in the flash of light the apostate staggered back as though fearing the wrath of the one and only God whom he had outraged by his unholy sacrifice to the Babylonian goddess, all for love of a woman.

(To be continued Monday.)

"one must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

"And I forever renounce the God of Israel," cried Jether, madly taking her in his arms again, just as the glare of the flames before the altar grew suddenly higher, and in the flash of light the apostate staggered back as though fearing the wrath of the one and only God whom he had outraged by his unholy sacrifice to the Babylonian goddess, all for love of a woman.

(To be continued Monday.)

"one must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

"And I forever renounce the God of Israel," cried Jether, madly taking her in his arms again, just as the glare of the flames before the altar grew suddenly higher, and in the flash of light the apostate staggered back as though fearing the wrath of the one and only God whom he had outraged by his unholy sacrifice to the Babylonian goddess, all for love of a woman.

(To be continued Monday.)

"one must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

"And I forever renounce the God of Israel," cried Jether, madly taking her in his arms again, just as the glare of the flames before the altar grew suddenly higher, and in the flash of light the apostate staggered back as though fearing the wrath of the one and only God whom he had outraged by his unholy sacrifice to the Babylonian goddess, all for love of a woman.

(To be continued Monday.)

"one must use his imagination. An actor without imagination is a sheep who must be driven. And a sheep has no place upon the stage or screen. Try to feel in your heart the emotion called for. Then, having done that, you will find that you are wrought up to the proper pitch and then—be natural. After all, acting is merely a portrayal of what Smith or Jones would do in case of a sudden situation. We must imitate Jones or Smith, or at least the majority of Joneses and Smiths."

"Doest thou prefer a god no man hath seen to thy beloved?"

ACADEMY'S SEATING CAPACITY ENLARGED

New Chairs Replace Rear Balcony Boxes to Accommodate Orchestra Patrons

SEASON'S MUSICAL PLANS

Good news comes from the Philadelphia Orchestra management to the effect that thus far the sale of season tickets has broken all records in the annals of the organization.

To accommodate this increased patronage of symphonic music the Academy has consented to the removal of the old boxes in the rear of the balcony.

The rows of seats which will replace them will appreciably enlarge the seating capacity of the auditorium.

Director Stokowski has been spending the summer in Maine, where he has been studying new scores and making plans for the coming season.

Since the war has stopped the importation of musical novelties from Europe, the majority of new works to be performed next season will undoubtedly be those of American composers.

While Mr. Stokowski has not made public his program for the coming season, it has been rumored that one program will be made up entirely of the works of Americans, and that the symphony will be Edgar Sullivan-Kelley's, while Philadelphia itself will be honored by the inclusion of a work by Philip H. Goepff.

Mr. Stokowski expects to be present at the Worcester Festival on October 4 and 5, and will come to Philadelphia immediately afterward.

Rehearsals will begin on Monday morning, October 8, and the opening concert will be held on Friday afternoon, October 12, and Saturday evening, October 13.

The Symphony Society of New York, Walter Damrosch conductor, announces its usual Philadelphia season of subscription concerts at the Academy of Music.

The series this year will be extended from three to four concerts, but in response to many requests they will take place in the afternoons at 3 o'clock instead of the evenings, as heretofore.

The dates are November 25, January 23, February 27 and April 5. The series will again be under the management of Mrs. Helen Pulaski Innes.

Janina Hefetz will be the soloist at the January concert. This will be his first appearance in Philadelphia.

Mr. Damrosch plans a Wagner program for the concert on February 27. At the closing concert of the series, on April 5, the soloist will be Mrs. Amalia Galli-Curci, heralded as a new coloratura soprano of rich gifts.

Percy Grainger, pianist, is also on the season's list of soloists.

Subscribers to the Boston Symphony concert series will again be under the management of Mrs. Helen Pulaski Innes.

STANLEY MARKET ST. Above 16TH Today—Last Times "Parentage"

Next Week, Madge Kennedy in "Baby Mine"

PALACE 1214 MARKET STREET TODAY—LAST TIMES Pauline Frederick "CROSSED"

ARCADIA CHESTNUT Below 16TH TODAY—LAST TIMES Pauline Frederick "DOUBLE CROSSED"

REGENT MARKET Below 17TH TODAY—LAST TIMES Virginia Pearson "WHEN FALSE TONGUES SPEAK"

VICTORIA MARKET Above 6TH TODAY—LAST TIMES "THE HONOR SYSTEM"

GLOBE Theatre MARKET & JUNIPER ST. VAUDEVILLE—Continued 11 A. M. to 11 P. M.

ANNA HELD'S DAUGHTER "Too Many Sweethearts"

CROSS KEYS DAILY, 2:30-10s, 12s THE "JAZZ" CABARET

BROADWAY BROAD and 57TH AVE. Daily, 2:15. Evngs., 6:45 & 8:15

FRED V. BOWERS and Company Francis X. Bushman and Beverly Bayne in "THEIR CONTACT"

COLONIAL GERMANTOWN and MAPLEWOOD AVES. LAST TIMES TODAY VIRGINIA PEARSON "WHEN FALSE TONGUES SPEAK" ALSO 5 BIG VAUDEVILLE ACTS

NIXON, 52d and Market Sts. JACK PICKFORD AND LOUISE HUFF "THE YANKEE"

THE MESSRS. SHURT ANNOUNCE THE OPENING OF THE SEASON OF THE LYRIC THEATRE MONDAY EVENING, OCT. 1st

OLIVER MOROSCO WILL PRESENT HIS LATEST NEW YORK COMEDY SUCCESS THE BRAT

By and with MAUDE FULTON, and A TYPICAL MOROSCO CAST MAIL ORDERS NOW—BOX OFFICE THURSDAY

WALNUT

Evenings, Best Seats \$1, No Higher POP. Tues. & Thurs. Mat., 25c, 50c Saturday Mat., 25c, 50c, 75c

BENEFITS NOW BOOKING

OPENING OF REGULAR SEASON MON. EVG., SEPT. 24 FIRST TIME IN PHILADELPHIA; By Arrangement with Wm. A. Brady, Ltd.

THE SECRET SERVICE DRAMA!

White Feather

or "THE ADVENTURES OF THE MAN WHO STAYED AT HOME"

A DELIGHTFUL LOVE STORY WITH THRILLS AND LAUGHTER, WITH THE GERMAN SPY SYSTEM FOR A BACKGROUND

Next Week—EUGENIE BLAIR, in "A ROYAL DIVORCE"

THE WM. PENN LANCASTER AVE. BET. 40TH and 41ST MATINEES DAILY, 2:15, 10c, 15c

Monday, Tuesday and Wednesday THE \$10,000 MUSICAL SPECTACLE "THE BRIDE SHOP"

FEATURING EDDIE VOGT A COMPANY OF 13 OTHERS AND TRIANGLE PRESENT WILLIAM DESMOND

IN FIRST W. PHILA. SHOWING OF "FLYING COLORS"

Complete Change of Bill Thursday

Paramount Pictures

During the coming year will feature the following stars:

Marguerite Clark Pauline Frederick Mlle. Petrova Billie Burke Julian Eltinge Jack Pickford Charles Ray Dorothy Dalton Vivian Martin Sessue Hayakawa Wallace Reid George Beban Ann Pennington Enid Bennett

Artcraft Pictures

During the coming year will feature the following stars:

Mary Pickford Douglas Fairbanks Geraldine Farrar Geo. M. Cohan Elsie Ferguson Wm. S. Hart

And special productions made under the personal direction of D. W. GRIFFITH THOS. H. INCE CECIL B. DE MILLE

The productions of the Paramount and Artcraft Pictures Corporations for the coming season mark a new era for the photoplay. Never before in the history of the photodrama has such an array of stars, directors and authors been brought together for the production of photoplays that will make for screen history.

And in order that the people of Philadelphia may see these superior attractions in theatres worthy of the pictures themselves the Paramount and Artcraft Pictures Corporations have arranged with the leading photoplay theatres in every section of Philadelphia and its environs to show these productions during the coming year.

The foundation of these new, bigger and better photoplays has been "Quality," and as like seeks like, these productions will be shown in "Quality Theatres"—for "Quality Folks."

FAMOUS PLAYERS' EXCHANGE WM. E. SMITH, District Manager DISTRIBUTING

PARAMOUNT and ARTCRAFT PICTURES 1219 Vine Street, Philadelphia, Pa.

FARNUM'S RULE FOR MOVIE NATURALISM

William Farnum, star of the legitimate stage and world-famous star of the screen, who is seen in the William Fox photodrama, "When a Man Sees Red," at the Arcadia next week, has one rule which he would offer to every young man or woman who aspires to thespian honors.

"Be natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

And that one rule, says Mr. Farnum, is the hardest of all the rules and regulations respecting acting. It is the one which, when gained, and when one is able to follow it absolutely, leads to high honors and a fat bank account.

"To be natural," declares Mr. Farnum.

"The natural!"

CASINO

Walnut ab. 8th St. Matinee Daily Our Audiences Largely Composed of Ladies. There's a Reason.

PROCLAMATION No. 3

Last week we attempted to reassure the sensitive photographers that they may visit the CASINO with absolute security against offensiveness.

We want to emphasize the fact that the show is CLEAN and that there is no such thing as a "stupid" show. We are not so. We would our audience be composed largely of women both afternoon and evening. Don't think it over. Come and satisfy yourself. One you come you'll be a regular. For everybody likes burlesque of the kind served here.

OUR SCINTILLATING OFFERING NEXT WEEK IS

Irwin's Big Show

IT HAS A REPUTATION FOR BRILLIANCE WITHOUT VULGARITY

The Stanley Booking Corporation

The following theatres obtain their pictures through the STANLEY Booking Corporation, which is a guarantee of early showing of the best productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING CORPORATION.

Table listing various theatres and their current shows, including Atlantic City, Alhambra, Apollo, Auditorium, Arcadia, Baltimore, Bluebird, Broadway, Empress, Fairmount, Family, 56th St., Great Northern, Imperial, Eureka, Overbrook, Jefferson, Liberty, Market St., Palace, Park, Princess, Regent, Rialto, Ruby, Savoy, Sherwood, Stanley, Victoria, Ridge Avenue, and Belmont.

ORPHEUM

GERMANTOWN & CHELTON AVES. SEPT. 25-30-31-18

Mat. Today, Tonight Last Time. Evngs. 8:15, 10:15

Beginning Mon., Sept. 24, for One Week Only MABELLE ESTELLE

IN "TURN BACK THE HOURS"

MATS. ALL SEATS RESERVED Week of Oct. 1—"THE WHITE FEATHER"

PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor AFTERNOON SYMPHONY EVENING

FIRST PERFORMANCE OCT. 15 ADVANCE ORDERS received through the WOMEN'S COMMITTEE. TICKETS. RESERVATIONS OFFICE GUILD FROM MONDAY, SEPT. 24 UNTIL THURSDAY, SEPT. 27, inc., at Heppes', 1119 Chestnut Street.

SEASON SALE TO GENERAL PUBLIC ON FRIDAY, SEPT. 28.

PHOTOPLAYS THE NIXON-NIRDLINGER THEATRES

NORTH PHILADELPHIA STRAND GERMANTOWN AVE. at 41st

WALLACE REID in "The Hostage"

TIoga 17th St. below VENANGO

Jack Pickford and Louise Huff in "What Money Can't Buy"

FRANKFORD 4716 Frankford Ave. LAST TIMES TODAY

SESSUE HAYAKAWA in "Hashimura Togo"

WEST PHILADELPHIA LEADER 41st and LANCASTER AVE. LAST TIMES TODAY

DOUGLAS FAIRBANKS in "Down to Earth"

COLISEUM 2nd St. and CEDAR AVE. LAST TIMES TODAY

MME. PETROVA in "The Law of the Land"

CEDAR 60th St. and CEDAR AVE. This Afternoon & Tonight

PAULINE FREDERICK in "Her Better Self"

BELMONT 52d St. Above MARKET LAST TIMES TODAY

MARY PICKFORD in "The Little American"

KENNINGTON JUMBO FRONT and GIRDAR AVENUE

GEORGE WALSH in "Sporting Blood"

certs which will be given in the Academy of Music the coming winter who have not yet taken up their seats are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The season is reported by the management in Boston to be quite equal to the season of last year.

NIXON EVERYBODY LIKES THE NIXON 52d and MARKET ST. Above 16th

LOCUST SEND & LOCUST ST. Men's Frat. Night

BELMONT MONDAY AND TUESDAY First Time, Charles F. Moran's Stage Success

COLONIAL GERMANTOWN and MAPLEWOOD AVES. LAST TIMES TODAY

George Walsh The Yankee Way A Grapic Photoplay of Love and Adventure